



10721

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musicalia



musicalia

Classikerausgabe des Wiener Conservatoriums.
PIANOFORTE MUSIK.

Redigirt und herausgegeben von den
PROFESSOREN JOSEF DACHS, ANTON DOOR UND JULIUS EPSTEIN.

Friedrich Chopin

(redigirt und herausgegeben von **Anton Door**).

	<i>M.</i>	<i>B.</i>		<i>M.</i>	<i>B.</i>
Op. 6. 4 Mazurkas	—	40.	Op. 39. Scherzo. Cismoll	—	60.
" 7. 5 Mazurkas	—	40.	" 40. 2 Polonaisen	—	50.
" 9. 3 Nocturnos	—	60.	" 41. 4 Mazurkas	—	40.
" 10. Etuden. Heft 1	1.	60.	" 42. Walzer. Asdur	—	40.
" 10. Etuden. Heft 2	1.	60.	" 43. Tarantella. Asdur	—	40.
" 11. 1. Concert. Emoll	1.	80.	" 44. Polonaise. Fis moll	—	60.
" 12. Brillante Variationen. Bdur	—	50.	" 45. Präludium. Cismoll	—	30.
" 13. Phantasie (air polonais). Adur	—	80.	" 46. Concert-Allegro. Adur	—	70.
" 14. Gr. Concertrondo. Krakowiak. Fdur	—	90.	" 47. 3. Ballade. Asdur	—	50.
" 15. 3 Nocturnos	—	50.	" 48. 2 Nocturnos	—	—
" 16. Rondo. Esdur	—	70.	" 49. Phantasie. Fmoll	—	60.
" 17. 4 Mazurkas	—	50.	" 50. 3 Mazurkas	—	50.
" 18. Gr. Walzer. Esdur	—	40.	" 51. Allegro vivace. Gesdur	—	30.
" 19. Bolero. Cdur	—	50.	" 52. 4. Ballade. Fmoll	—	60.
" 20. Scherzo. Hmoll	—	60.	" 53. Polonaise. Asdur	—	50.
" 21. 2. Concert. Fmoll	1.	40.	" 54. Scherzo. Esdur	—	70.
" 22. Polonaise. Esdur	—	80.	" 55. 2 Nocturnos	—	—
" 23. Ballade. Gmoll	—	50.	" 56. 3 Mazurkas	—	60.
" 24. 4 Mazurkas	—	50.	" 57. Berceuse. Desdur	—	30.
" 25. Etuden. Heft 1	1.	—	" 58. Sonate. Hmoll	1.	20.
" 25. Etuden. Heft 2	1.	10.	" 59. 3 Mazurkas	—	50.
" 26. 2 Polonaisen	—	60.	" 60. Barcarolle. Fisdur	—	40.
" 27. 2 Nocturnos	—	40.	" 61. Polonaise. Fantaisie. Asdur	—	60.
" 28. 24 Präludien	1.	60.	" 62. 2 Nocturnos	—	—
" 29. Impromptu. Asdur	—	30.	" 63. 3 Mazurkas	—	30.
" 30. 4 Mazurkas	—	40.	" 64. No. 1. Walzer. Desdur	—	30.
" 31. Scherzo. Bmoll	—	70.	" 64. „ 2. Walzer. Cismoll	—	30.
" 32. 2 Nocturnos	—	40.	" 64. „ 3. Walzer. Asdur	—	30.
" 33. 4 Mazurkas	—	50.	" 66. Fantaisie-Impromptu. Cismoll	—	40.
" 34. No. 1. Walzer. Adur	—	40.	" 67. 4 Mazurkas	—	40.
" „ 2. Walzer. Amoll	—	30.	" 68. 4 Mazurkas	—	40.
" „ 3. Walzer. Fdur	—	30.	" 69. 2 Walzer	—	40.
" 35. Sonate. Bmoll	—	80.	Mazurka (à Gaillard). Amoll	—	30.
" 35. Trauermarsch daraus einzeln	—	20.	Mazurka. Amoll	—	20.
" 36. Impromptu. Fisdur	—	30.	Polonaise (à Mad. Du-Pont)	—	30.
" 37. 2 Nocturnos	—	40.	Walzer. Emoll	—	30.
" 38. 2. Ballade. Fdur	—	40.	3 Nouvelles Etudes. Fmoll, Asdur, Desdur	—	40.

Eigenthum des Verlegers.

Hamburg, Aug. Cranz.

WIEN, C. A. Spina, Verlags- und Kunsthandlung (Alwin Cranz).

10721 VARIATIONS BRILLANTES

SUR LE RONDEAU FAVORI:

„Je vends des scapulaires“ de Ludovic
de Herold et Halévy.

INTRODUZIONE.
Allegro maestoso. M.M. $\text{♩} = 118$.

F. Chopin, Op. 12.



Musical score for the first system. The piano part (left hand) features a series of chords and single notes, with a *dim.* (diminuendo) marking. The right hand part consists of a continuous, flowing melody with many slurs and ties. A *leggerissimo* (very light) marking appears above the right hand. The system concludes with a *poco rallén.* (slightly slowing down) marking and a repeat sign.

THEME.
Allegro moderato.

Musical score for the second system, beginning with the **THEME**. The tempo is marked **Allegro moderato.** The piano part (left hand) has a *dol.* (dolce) and *pp* (pianissimo) marking. The right hand part features a melody with slurs and ties.

Musical score for the third system. The piano part (left hand) continues with a steady accompaniment. The right hand part features a melody with slurs and ties.

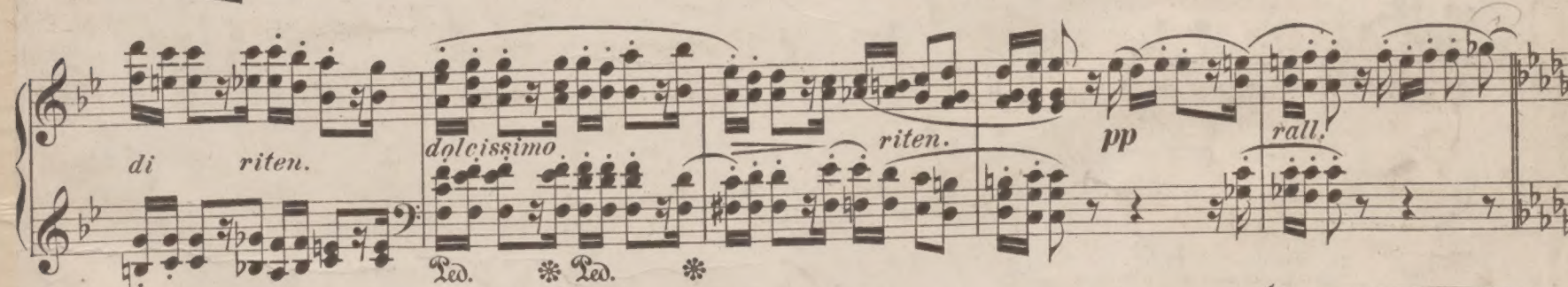
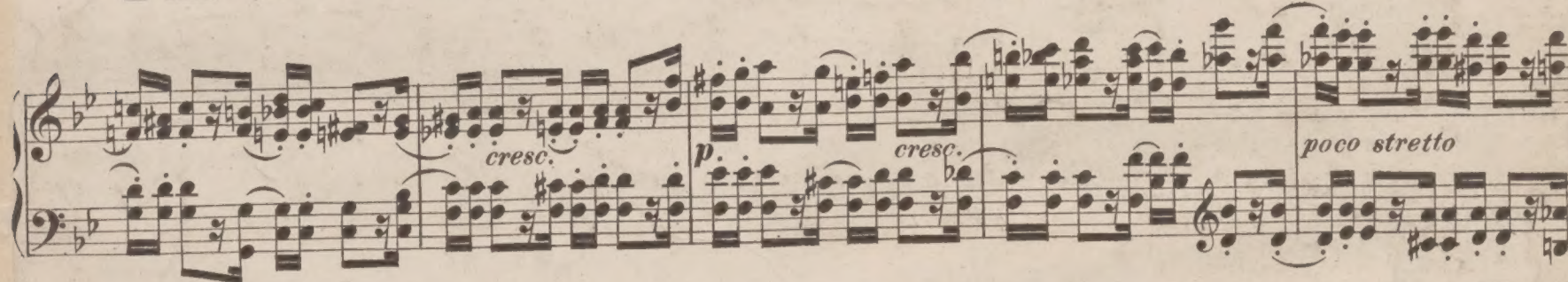
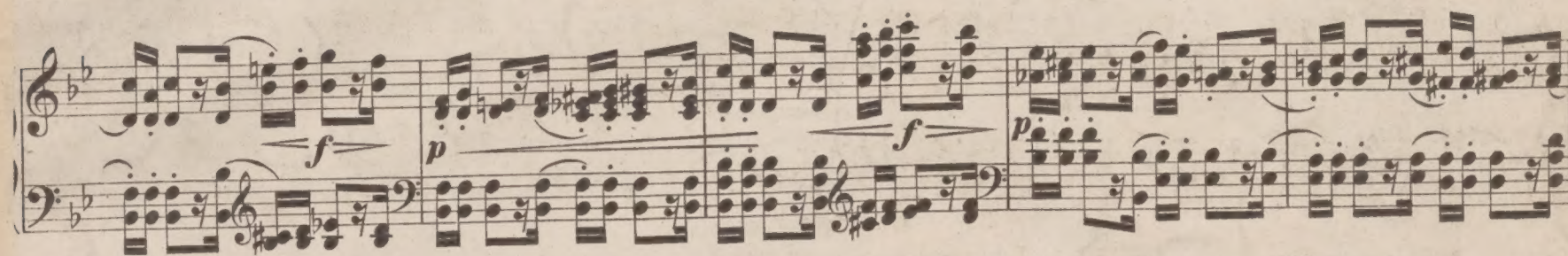
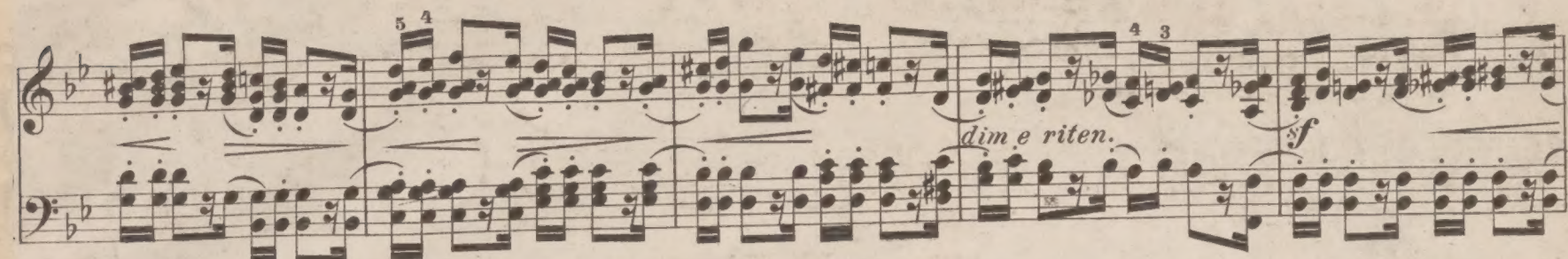
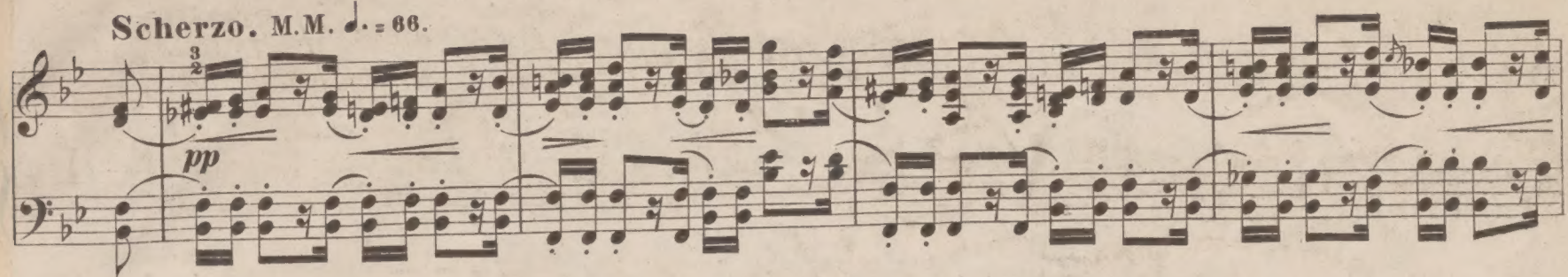
Musical score for the fourth system. The piano part (left hand) has a *legato* marking. The right hand part features a melody with slurs and ties, ending with a *cresc.* (crescendo) marking.

Musical score for the fifth system. The piano part (left hand) continues with a steady accompaniment. The right hand part features a melody with slurs and ties, ending with a *ritén.* (ritardando) marking.

Eibl. Jag.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics and performance instructions are written throughout the score:

- System 1:** Starts with a *legato* instruction. Dynamics include *f* and *ff*. A *p* dynamic appears in the second measure.
- System 2:** Features a *Leg.* instruction and several asterisks (*).
- System 3:** Includes a *Leg.* instruction and asterisks (*).
- System 4:** Features a *fz* dynamic, a *cresc.* instruction, and a *riten.* instruction. Dynamics include *f* and *ff*. Asterisks (*) are present.
- System 5:** Includes a *poco* instruction, a *cresc.* instruction, and a *p* dynamic. Asterisks (*) are present.
- System 6:** Starts with a *leggero* instruction, followed by a *riten.* instruction. Dynamics include *ff*, *p*, *f*, and *ff*. Asterisks (*) are present.

Scherzo. M.M. $\text{♩} = 66$.Lento. M.M. $\text{♩} = 43$.

The musical score is written for piano and consists of six systems of staves. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Performance instructions and dynamics include:

- riten.* (ritardando) in the first system.
- leggerissimo* (very light) in the first system.
- p* (piano) in the first system.
- leggeriss.* (very light) in the second system.
- f* (forte) in the second system.
- p* (piano) in the second system.
- dolciss.* (very soft) in the second system.
- poco cresc.* (a little crescendo) in the third system.
- riten.* (ritardando) in the third system.
- delicatis* (delicate) in the third system.
- a tempo* in the fourth system.
- ten.* (tension) in the fourth system.
- cresc.* (crescendo) in the fifth system.
- f* (forte) in the fifth system.
- p* (piano) in the sixth system.
- dim* (diminuendo) in the sixth system.
- rall. sempre* (rhythmically slowing down) in the sixth system.
- dim.* (diminuendo) in the sixth system.
- pp* (pianissimo) in the sixth system.

The score also includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 13, 21, 24, 14, 1323, 42).

Scherzo vivace. M.M. ♩ = 88.

pp

51

delicatiss. poco rall.

a tempo dolciss.

ff

p

f

dol.

cresc.

f

cresc.

leggiere

Tea

Tea

Tea

C. 24939

5

scherz. *f* *cresc.*

This system contains the first four measures of the piece. The right hand features a rapid sixteenth-note melody with various accidentals. The left hand provides a harmonic accompaniment with chords and single notes. Performance markings include 'scherz.' (scherzo), a forte 'f' dynamic, and a 'cresc.' (crescendo) instruction.

fz *de* *cresc.*

The second system covers measures 5 through 8. The right hand continues its melodic line, while the left hand has more complex chordal textures. The 'fz' (forzando) marking is present, along with the word 'de' and another 'cresc.' instruction.

f *p* *leggiero*

The third system contains measures 9 to 12. The right hand has a descending melodic phrase. The left hand features a more active bass line. Dynamics shift from 'f' (forte) to 'p' (piano), and the tempo/style marking 'leggiero' (light) is introduced.

This system contains measures 13 to 16. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. The notation includes various accidentals and phrasing slurs.

f *Tea*

The fifth system covers measures 17 to 20. The right hand has a more complex, arpeggiated texture. The left hand has a bass line with some rests. A forte 'f' dynamic and the word 'Tea' (likely a typo for 'Tea' or 'Tea') are present.

cresc. *con fuoco*

The sixth system contains the final four measures (21-24) on this page. The right hand features a rapid ascending melodic line. The left hand has a bass line with some rests. The 'cresc.' (crescendo) and 'con fuoco' (with fire) markings are present.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The first measure has a forte (*ff*) dynamic. The second measure has a *Loco* marking. The third measure has a *sempre* marking. The fourth measure has a *pia* marking. There are asterisks under the first and third measures.

Second system of musical notation, measures 5-8. The music continues with a forte (*ff*) dynamic. The fifth measure has a *Loco* marking. The sixth measure has an *animato* marking. The seventh measure has a *cresc.* marking. The eighth measure has a *pia* marking. There are asterisks under the first and third measures.

Third system of musical notation, measures 9-12. The music is in G major. The ninth measure has a *loco* marking. The tenth measure has a *sf veloce* marking. The eleventh measure has a *cresc.* marking. The twelfth measure has a *dim.* marking. There is a *Loco* marking under the first measure.

Fourth system of musical notation, measures 13-16. The music continues with a forte (*ff*) dynamic. The thirteenth measure has a *loco* marking. The fourteenth measure has a *riten.* marking. The fifteenth measure has a *f* marking. The sixteenth measure has a *cresc.* marking. There is a *Loco* marking under the first measure.

Fifth system of musical notation, measures 17-20. The music continues with a forte (*ff*) dynamic. The seventeenth measure has a *ff* marking. The eighteenth measure has a *ff* marking. The nineteenth measure has a *ff* marking. The twentieth measure has a *ff* marking.

Sixth system of musical notation, measures 21-24. The music continues with a forte (*ff*) dynamic. The twenty-first measure has a *ff* marking. The twenty-second measure has a *ff* marking. The twenty-third measure has a *ff* marking. The twenty-fourth measure has a *ff* marking. There is a *Loco* marking under the first measure.

Verlag von Aug. Cranz in Hamburg.

Classikerausgabe des Wiener Conservatoriums. Pianofortemusik.

Redigirt und herausgegeben von den Professoren J. Dachs, A. Door und J. Epstein.

Friedrich Chopin.

(R. u. h. v. Anton Door.)

	M.	Pr.
Op. 6. 4 Mazurkas	—	40.
" 7. 5 Mazurkas	—	40.
" 9. 3 Nocturnos	—	60.
" 10. Etuden. Heft 1.	1.	60.
" 10. Etuden. Heft 2.	1.	60.
" 11. 1. Concert. Emoll.	1.	80.
" 12. Brillante Variationen. Bdur.	—	50.
" 13. Phantasie (air polonais). Adur.	—	80.
" 14. Gr. Concertrondo. Krakowiak. Fdur.	—	90.
" 15. 3 Nocturnes	—	50.
" 16. Rondo. Esdur	—	70.
" 17. 4 Mazurkas	—	50.
" 18. Gr. Walzer. Esdur	—	40.
" 19. Bolero. Cdur.	—	50.
" 20. Scherzo. Hmoll.	—	60.
" 21. 2. Concert. Fmoll.	1.	40.
" 22. Polonaise. Esdur	—	80.
" 23. Ballade. Gmoll.	—	50.
" 24. 4 Mazurkas	—	50.
" 25. Etuden. Heft 1.	1.	—
" 25. Etuden. Heft 2.	1.	10.
" 26. 2 Polonaisen	—	60.
" 27. 2 Nocturnos	—	40.
" 28. 24 Präludien	1.	60.
" 29. Impromptu. Asdur	—	30.
" 30. 4 Mazurkas	—	40.
" 31. Scherzo. Bmoll.	—	70.
" 32. 2 Nocturnos	—	40.
" 33. 4 Mazurkas	—	50.
" 34. No. 1. Walzer. Adur	—	40.
" 34. " 2. Walzer. Amoll.	—	30.
" 34. " 3. Walzer. Fdur	—	30.
" 35. Sonate. Bmoll	—	80.
" 35. Trauermarsch daraus einzeln	—	20.
" 36. Impromptu. Fisdur	—	30.
" 37. 2 Nocturnos	1.	40.
" 38. 2. Ballade. Fdur	—	40.
" 39. Scherzo. Cismoll	—	60.
" 40. 2 Polonaisen	—	50.
" 41. 4 Mazurkas	—	40.
" 42. Walzer. Asdur	—	40.
" 43. Tarantella. Asdur	—	40.
" 44. Polonaise. Fismoll.	—	60.
" 45. Präludium. Cismoll	—	30.
" 46. Concert-Allegro. Adur	—	70.
" 47. 3. Ballade. Asdur	—	50.
" 48. 2 Nocturnos	—	—
" 49. Phantasie. Fmoll	—	60.
" 50. 3 Mazurkas	—	50.
" 51. Allegro vivace. Gesdur.	—	30.
" 52. 4. Ballade. Fmoll.	—	60.
" 53. Polonaise. Asdur	—	50.
" 54. Scherzo. Esdur	—	70.
" 55. 2 Nocturnos	—	—
" 56. 3 Mazurkas	—	60.
" 57. Berceuse. Desdur	—	30.
" 58. Sonate. Hmoll	1.	20.
" 59. 3 Mazurkas	—	50.
" 60. Barcarolle. Fisdur	—	40.
" 61. Polonaise-Fantaisie. Asdur	—	60.
" 62. 2 Nocturnos	—	—
" 63. 3 Mazurkas	—	30.
" 64. No. 1. Walzer. Desdur	—	30.
" 64. " 2. Walzer. Cismoll	—	30.
" 64. " 3. Walzer. Asdur	—	30.
" 66. Fantaisie-Impromptu. Cismoll	—	40.
" 67. 4 Mazurkas	—	40.
" 68. 4 Mazurkas	—	40.
" 69. 2 Walzer	—	40.

	M.	Pr.
Mazurka (à Gaillard). Amoll	—	30.
Mazurka. Amoll	—	20.
Polonaise (à Mad. Du-Pont).	—	30.
Walzer. Emoll	—	30.
3 nouvelles Etudes. Fmoll, Asdur, Desdur	—	40.

J. L. Dussek.

(R. u. h. v. J. Dachs.)

Op. 61. Elégie harmonique. Fismoll	—	60.
" 77. Sonate. L'invocation. Fmoll	1.	10.

J. Field.

(R. u. h. v. J. Dachs.)

1. Concerto. Esdur	—	—
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J. N. Hummel.

(R. u. h. v. J. Dachs.)

Op. 13. Sonate. Esdur	1.	—
" 18. Phantasie. Esdur	1.	10.
" 20. Sonate. Fmoll	—	80.
" 55. La bella capricciosa. Polonaise	—	70.
" 81. Sonate. Fismoll	1.	40.
" 85. Concert. Amoll	—	60.
" 89. Concert. Hmoll	2.	50.
" 106. Sonate. Ddur	1.	20.
" 109. Rondo brillant	—	50.
" 120. La Galante. Rondo. Esdur	—	50.

F. Mendelssohn-Bartholdy.

(R. u. h. v. J. Epstein.)

Op. 5. Capriccio	—	60.
" 7. 7 Charakterstücke	1.	30.
" 14. Rondo capriccioso	—	50.
" 16. 3 Phantasien	—	60.
" 22. Capriccio. Hmoll	—	—
" 25. 1. Concert. Gmoll	1.	10.
" 28. Phantasie. Fismoll	—	—
" 29. Rondo brillant. Esdur	—	—
" 33. No. 1. Caprice	—	60.
" 33. " 2. Caprice	—	60.
" 33. " 3. Caprice	—	40.
" 35. " 1. Präludium u. Fuge Emoll	—	60.
" 35. " 2. Präludium u. Fuge Ddur	—	30.
" 35. " 3. Präludium u. Fuge Hmoll	—	40.
" 35. " 4. Präludium u. Fuge Asdur	—	40.
" 35. " 5. Präludium u. Fuge Fmoll	—	40.
" 35. " 6. Präludium u. Fuge Bdur	—	40.
" 40. 2. Concert. Dmoll	1.	40.
" 43. Serenade u. Allegro gioioso. Ddur	—	—
" 54. 17 Variations sérieuses	—	70.
" 82. Variationen. Esdur	—	40.
" 83. Variationen. Bdur	—	50.
Andante cantabile u. Presto agitato. Hmoll	—	60.

Lieder ohne Worte.

No. 1. Andante con moto. Edur	—	30.
" 2. Andante espressivo. Amoll	—	20.
" 3. Molto allegro e vivace. Adur	—	30.
" 4. Moderato. Adur	—	20.
" 5. Poco agitato. Fismoll	—	30.
" 6. Venetianisches Gondellied. Andante sostenuto. Gmoll	—	20.
" 7. Andante espressivo. Esdur	—	20.
" 8. Allegro di molto. Bmoll	—	20.
" 9. Adagio non troppo. Edur	—	20.

Lieder ohne Worte.

	M.	Pr.
No. 10. Agitato e con fuoco. Hmoll	—	30.
" 11. Andante gracioso. Ddur	—	20.
" 12. Venetianisches Gondellied. Allegretto tranquillo. Fismoll	—	20.
" 13. Con moto. Esdur	—	20.
" 14. Allegro non troppo. Cmoll	—	20.
" 15. Presto e molto vivace. Edur	—	30.
" 16. Andante. Adur	—	20.
" 17. Agitato. Amoll	—	30.
" 18. Duetto. Andante con moto. Asdur	—	30.
" 19. Andante con moto. Asdur	—	20.
" 20. Allegro non troppo. Esdur	—	30.
" 21. Presto agitato. Gmoll	—	30.
" 22. Adagio. Fdur	—	20.
" 23. Volkslied. Allegro con fuoco. Amoll	—	20.
" 24. Molto allegro vivace. Adur	—	30.
" 25. Andante espressivo. Gdur	—	20.
" 26. Allegro con fuoco. Bdur	—	20.
" 27. Andante maestoso. Emoll	—	20.
" 28. Allegro con anima. Gdur	—	20.
" 29. Venetianisches Gondellied. Andante con moto. Amoll	—	20.
" 30. Allegretto grazioso. Adur (Frühlingslied)	—	20.
" 31. Andante. Esdur	—	20.
" 32. Allegro leggiero. Fismoll	—	20.
" 33. Andante tranquillo. Bdur	—	20.
" 34. Presto. Cdur (Spinnerlied)	—	30.
" 35. Moderato. Hmoll	—	20.
" 36. Allegretto non troppo. Edur	—	20.

Franz Schubert.

(R. u. h. v. J. Dachs.)

Op. 15. Phantasie. Cdur	1.	10.
" 42. Sonate. Amoll	—	1. 10.
" 53. Sonate. Ddur	—	1. 40.
" 78. Phantasie. Gdur	—	1. 30.
" 90. No. 1. Impromptu. Cmoll	—	40.
" 90. " 2. Impromptu. Esdur	—	40.
" 90. " 3. Impromptu. Gdur	—	40.
" 90. " 4. Impromptu. Asdur	—	40.
" 94. Heft 1. Moments musicaux	—	40.
" 94. Heft 2. Moments musicaux	—	40.
" 122. Sonate. Esdur	1.	—
" 142. Heft 1. Impromptus	—	70.
" 142. Heft 2. Impromptus	—	80.

R. Schumann.

(R. u. h. v. J. Dachs.)

Op. 18. Arabeske. Cdur	—	—
" 19. Blumenstück. Desdur	—	—
" 20. Humoreske. Bdur	—	—
" 23. Nachtstücke	—	—
" 26. Faschingsschwank aus Wien. Bdur	—	—

C. M. von Weber.

(R. u. h. v. J. Dachs.)

Op. 12. Momento capriccioso. Bdur	—	30.
" 21. Gr. Polonaise. Esdur	—	40.
" 24. Sonate. Cdur	—	1. 20.
" 32. Concert. Esdur	—	1. 10.
" 39. Sonate. Asdur	—	1. 40.
" 62. Rondo brillant. Esdur	—	40.
" 65. Aufforderung zum Tanz	—	40.
" 72. Polonaise. Edur	—	40.
" 79. Concertstück	1.	—

